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century A. D., although how long before it is difficult to conjecture. To those familiar with the photographs occasionally published of the magnificent ruins of Angkor Wat, this fragment will perhaps be disappointing in its simplicity, although

the fact must be borne in mind that the ancient Cambodians attained a super-excellence in purely decorative pattern work but their attempts at modeling the human figure were less expressive.

D. F.

NOTES

THE THEODORE M. DAVIS COLLECTION.—Theodore M. Davis, of Newport, died at Miami, Florida, on February 23rd of this year. Upon the condition that his estate should prove large enough to carry out certain specified gifts of money to relatives and friends, he bequeathed to this Museum practically his entire collection of works of art, including, in the words of his will, "all the pictures and frames not herein otherwise disposed of, all works of art in bronze, silver, metal, marble, ivory or other materials, pottery, antique rugs, velvets, silks, tapestries, antique glass, and the Egyptian collection of any and all kinds which may belong to my estate."

The estate is now in process of litigation in the courts of Rhode Island. Pending the issue of this, and at the request of the executor, the Museum has agreed to accept the custodianship, subject to the order of the court, of all the objects which would ultimately come to it were the provisions of Mr. Davis's will to be fully carried out. Such of these objects as were not already in the Museum were transferred to it from his Newport residence during the summer, and a considerable number of them have been placed on exhibition in the galleries of various departments, according to their character and the period to which they respectively belong.

Although Mr. Davis's name is chiefly associated with his remarkably successful excavations in Egypt, those who have visited his Newport house know that in addition to his interest in Egyptology he was a collector in many other fields, to whom every form of beauty made a strong appeal, whether it was the product of an artist or an artisan, and whatever the age or school to which it belonged. A detailed

description of his collection, with its paintings, sculptures, and fine examples of the minor arts would illustrate this fact better than any general statement; but as limitations of space prevent our placing the entire collection on exhibition immediately, such a description is deferred for the present.

LECTURES FOR TEACHERS.—In the short course of lectures for teachers to be given this fall, on Wednesdays at 4 P. M., Italian Sculpture and Painting have been selected in response to a request made by some of the teachers who attended the course last year. A few important Florentine artists have been selected whose work exhibits tendencies characteristic of Renaissance art as a whole. Whether we are specialists or beginners, our interest naturally centers upon the great personalities, men who as painters and sculptors were to "inscribe a line in the history of the human race." The list might, no doubt, be lengthened, but here as it stands one finds the ebb and flow of the fifteenth century, classicism and mediaevalism inexorably confused, and the final culmination of the High Renaissance. A lecture on Masaccio was given last spring, and therefore he is omitted from this course.

The dates and titles of the lectures are as follows:

- Oct. 13 Donatello and Contemporary Sculpture
- Oct. 20 Angelico, The Survival of Mediaevalism
- Oct. 27 Botticelli
- Nov. 3 Leonardo, The Culmination of Florentine Science
- Nov. 10 Michelangelo and the Sistine Ceiling
- Nov. 17 Michelangelo, Sculptor and Poet

E. R. A.

THE MORGAN COLLECTION.—Frequently visitors to the Museum are under the impression that all of the Morgan Collection has been removed from exhibition. This is far from true. The Fragonard Room, indeed, is dismantled by the sale of the famous panels from which the room was named, and the French eighteenth-century furniture and sculpture have also been taken away. These losses, great as they are, affect only three rooms, while the other ten rooms devoted to the exhibition of the collection remain as they were when first opened to the public. The objects still lent to the Museum by Mr. J. P. Morgan include all the paintings, miniatures, jewelry, Sèvres and Dresden porcelains, watches, tapestries, eighteenth-century snuff-boxes and dance programmes, Renaissance bronzes, and the collection of early ivories and enamels.

THE JEWELERS AND THE MUSEUM.—The following statements come from within the ranks of the jewelers themselves, as the expression of a conviction strengthened by the annual meeting of the American National Retail Jewelers Association, held in New York City August 23rd to 28th. "The American designer since the present war has broken out must depend largely upon himself and his own knowledge of what will be proper for the gowns of the coming season, as the finest jewelers of Paris are turning out nothing with which

we are in touch and the American jeweler is largely dependent upon his own initiative. It is in times like these that the beautiful collection of art of past centuries, such as is to be found in the Metropolitan Museum, will prove of the greatest value to our trade, inasmuch as it undoubtedly possesses pieces that should be an inspiration, a field for suggestions in the master work of former artisans that they can get in no other way."

An interesting feature of this convention of retail jewelers was an exhibit of the work of some seventy or eighty manufacturing jewelers.

FLAGS.—Following the recommendations of the City Art Commission, the Board of Aldermen, on June 24, 1915, the 250th anniversary of the establishment of the present city government, adopted a redrawing of the seal of the City, first used in 1686, and an official flag, which, curiously enough, it had never had before.

The enthusiasm which marked the raising of the orange, white, and blue flag bearing the civic arms has resulted in an endeavor to display it and the national flag more frequently, and particularly on buildings belonging to the City.

The Museum, following this general movement, has recently raised two poles, one on either side of the main entrance, from which the flags are flown every day.